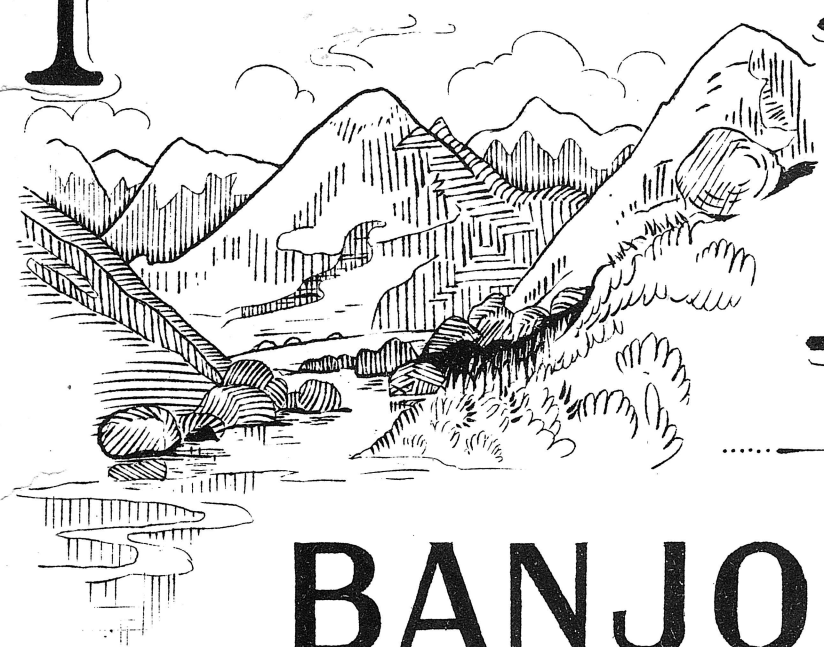


Mauna Loa

JA Sloan 42

Nº 872. TURNER'S BANJO BUDGET.

MAUNA LOA



BANJO SOLO

WITH 2ND BANJO PART

AND ACCOMPANIMENT FOR PIANOFORTE

Composed by

JOE MORLEY

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PRICE 2/- NET.

London:

JOHN ALVEY TURNER,

KEYNOTES HOUSE. 68, NEW OXFORD STREET, W. C. 1.

TELEPHONE — MUSEUM 4388.
TELEGRAMS — BANJO, LONDON.

MADE IN ENGLAND.

MAUNA LOA.

Banjo Solo.

1st BANJO.

JOE MORLEY.

12 P.B. 1 2 3 1 1 2 2 1 3 5 P.B. 9 P. 10 P. 11 P. 12 P. 4 2 1 2 3

p

4 3 P. 3 2 1 3 2 1 5 P. 7 P.B. 12 P.B. 3 2 1 3 P. 3 2

p ①

1 3 2 1 7 P.B. 12 P.B. 10 P. 9 P.B. 1 2 3 3 P. 3 2

①

1 3 3 2 1 5 P. 7 P. 12 P.B. 12 P.B. 2 1 2 1

③

3 5 P.B. 5 P.B. 7 B. 2 P.B. 8 P. 10 P. 4 1

④ *pp*

12 B. 7 B. 2 P.B. 7 B. 2 P.B. 8 P. 10 P. 11 P.B. 4 1

①

12 B. 6 P. 7 B. 2 P.B. 1. 2. 1 2 4 3 P. 3 2 1 3 2

rit. a tempo p ①

5 P. 7 P.B. 12 P.B. 1 2 3 3 2 1 3 P. 3 2 1 2 3 2

7 P.B. 12 P.B. 10 P. 9 P.B. 1 2 3 3 P. 3 2 1 5 P. 4 1

①

7 P. 12 P.B. 12 P.B. 5 P.B. 5 P.B. 4 2 2

③ ④

2

* Place fingers of left hand on strings as marked 5 or 6 frets below position, strike and slide slowly up to position. By doing this you will get the Hawaiian Guitar effect. Place a cork between perch and vellum near the bridge, not too tightly fitted and you will get slides much better.

MAUNA LOA.

2nd BANJO.

Banjo Solo.

JOE MORLEY.

7 P.B. 5 P.B. 4 P.B. 3 P. 3 P.B. 4 P. 5 P. 5 P.B. 3 P.

5 P.B. 3 P. 2 P.B. 4 P. 5 P. 5 P.B.

3 P. 3 P.B. 2 P.B.

2 P.B. 3 P. 2 P. 2 P.B. 3 P. 2 P.

3 P. 2 P. 7 P.B. 2 P.B. 2 P.B. 5 P.B. 3 P.

rit. *p a tempo*

5 P.B. 3 P. 2 P.B. 4 P. 5 P. 5 P.B. 3 P.

3 P.B. 2 P.B.

2 P.B.

2 P.B. 3 P.B.

2 P.B. 3 P.

5 P.B. 3 P. 5 P.B. 3 P. 2 P.B.

4 P. 5 P. 5 P.B. 3 P.B. 2 P.B.

dim. rall.

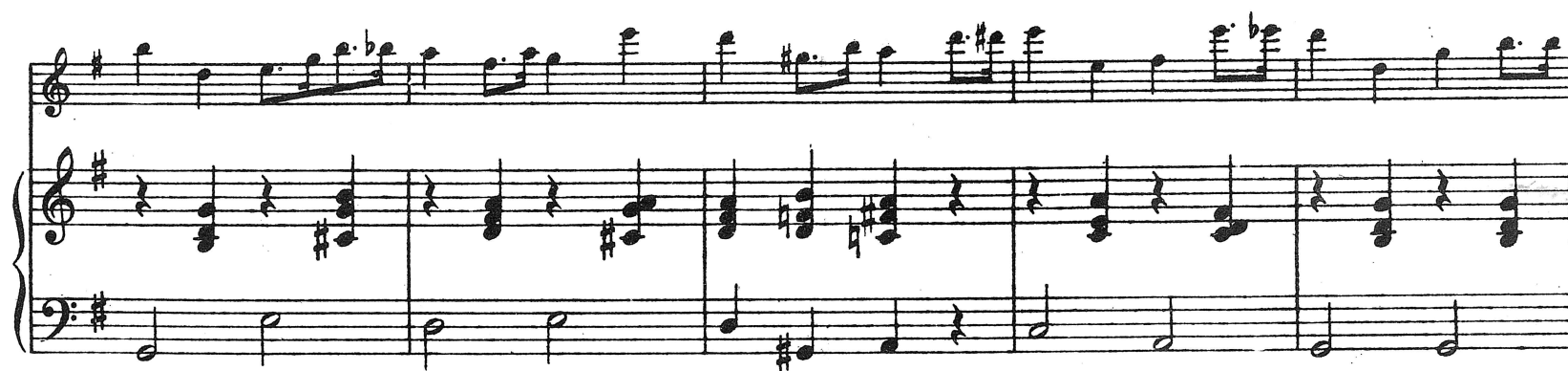
MAUNA LOA.

By JOE MORLEY.

BANJO.

PIANO.

The musical score is arranged in four systems, each with a Banjo staff (treble clef) and a Piano staff (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The Banjo part is a single melodic line. The Piano part consists of two staves: the right hand plays chords and the left hand plays a bass line. Dynamics include a piano (*p*) marking in the first system. The score concludes with a double bar line and repeat dots in the final measures of both parts.







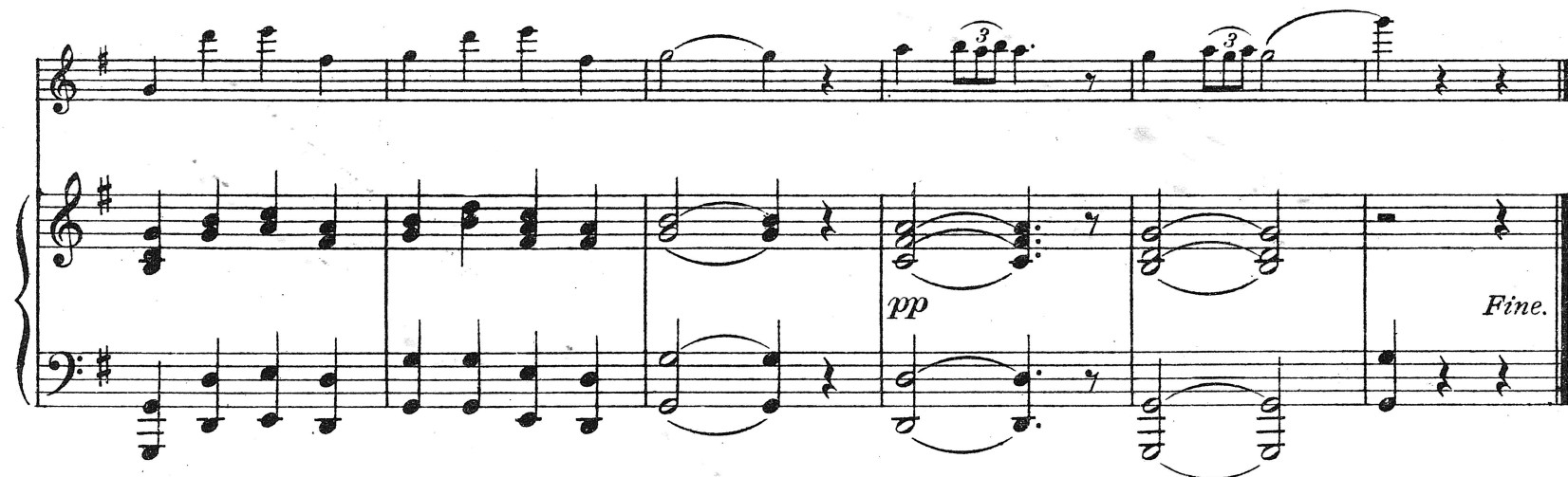
First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, including accidentals (sharps and flats). The piano accompaniment in the grand staff consists of chords in the right hand and single notes in the left hand. A dynamic marking *p* is present in the piano part.



Second system of musical notation. The treble staff continues the melody. The piano accompaniment features more complex chords in the right hand and single notes in the left hand.



Third system of musical notation. The treble staff continues the melody. The piano accompaniment includes a dynamic marking *rall. e dim.* in the right hand.



Fourth system of musical notation. The treble staff features triplets and slurs. The piano accompaniment includes a dynamic marking *pp* and ends with the word *Fine.*

JOHN ALVEY TURNER'S RECENT PUBLICATIONS.

NADASIA GAVOTTE.

Joe Morley.
7 P.

MAUNA LOA.

Joe Morley.
7 P.

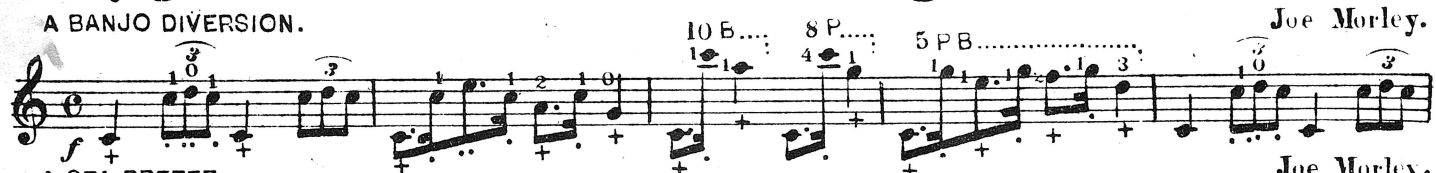
A JOY RIDE.

Joe Morley.
7 P.

DEVIL-MAY-CARE.

Olly Oakley.
6 P.

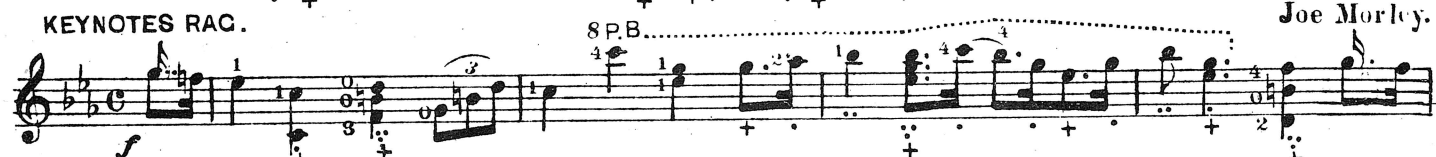
A BANJO DIVERSION.

Joe Morley.
8 P.

A SEA BREEZE.

Joe Morley.
8 P.

KEYNOTES RAG.

Joe Morley.
8 P.

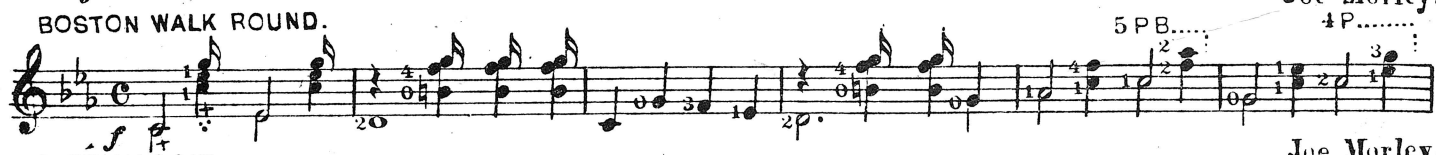
CUPID'S SERENADE.

Joe Morley.
8 P.

CYPSY REVELS.

J. C. Wien.
5 P.

BOSTON WALK ROUND.

Joe Morley.
4 P.

CAFÉ AU LAIT.

Joe Morley.
7 P.

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LBW No. 73